~~Wayne Stoler.~~ Pauline Patterson

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KÖHLER

NO. 13

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12 LITTLE STUDIES

FOR THE PIANOFORTE

OP. 157

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Directions for Practice.

One should always practice each Etude in sections at first, – especially in the passages of sixteenth notes – and each section should be practiced with one hand alone, until it can be played with equality and security, and without hesitation. After a so-prepared part has been taken up with both hands, a following section should be practiced with one hand, until it is equally prepared for two-hand playing. The difficult places should be practiced more than the easy ones until they go equally well and flowing.

One must take care continually to distinguish between the legato and staccato styles of playing. Legato passages are to be performed with a soft, yet firm pressure of the fingers, each one being raised in succession, at the moment of striking, to about $1\frac{1}{2}$ times the height of the black-keys; while staccato notes are to be played with a springing hand, firm position of the fingers, and quiet wrist.

The marks of fingering are always to be faithfully observed, in order to gain security, and the tempo should always be such as will permit good style, and convenience in playing.

In this way practice should be continued until a flowing succession of tones is produced, in the most natural manner possible. All that should be practiced before, with, and after these Etudes, is to be found in my systematic "Guide through piano-forte instructions," (published by J. Schuberth & Co.) a progressively arranged, descriptive catalogue of piano-forte compositions in all styles.

Louis Köhler.

Zur Uebungsweise.

Man übt immer nur erst einen Theil von jeder Etude, vorzugsweise in den Sechzehntelpassagen, so lange ein händig, bis es egal, sicher und ohne Anstoss geht; während dann der so vorbereitete Theil zwei händig vorgenommen wird, kann zur Abwechslung ein folgenden Theil ein händig vorgeübt werden, bis er ebenfalls zum zwei händigen Spielen reif ist. Die schweren Stellen werden mehr als die leichtern geübt, bis sie mit diesen gleich gut und fliessend gelingen.

Es ist beständig auf entschieden gebundene oder gestossene Spielart zu achten; die gebundene ist mit weich und voll eingedrückten Fingern auszuführen, deren jeder sich erst im Anschlagmomente des folgenden aufhebt (etwa $1\frac{1}{2}$ Obertasten hoch) die gestossene wird mit springender Hand und fester Fingerhaltung am ruhigen Handgelenke bewirkt.

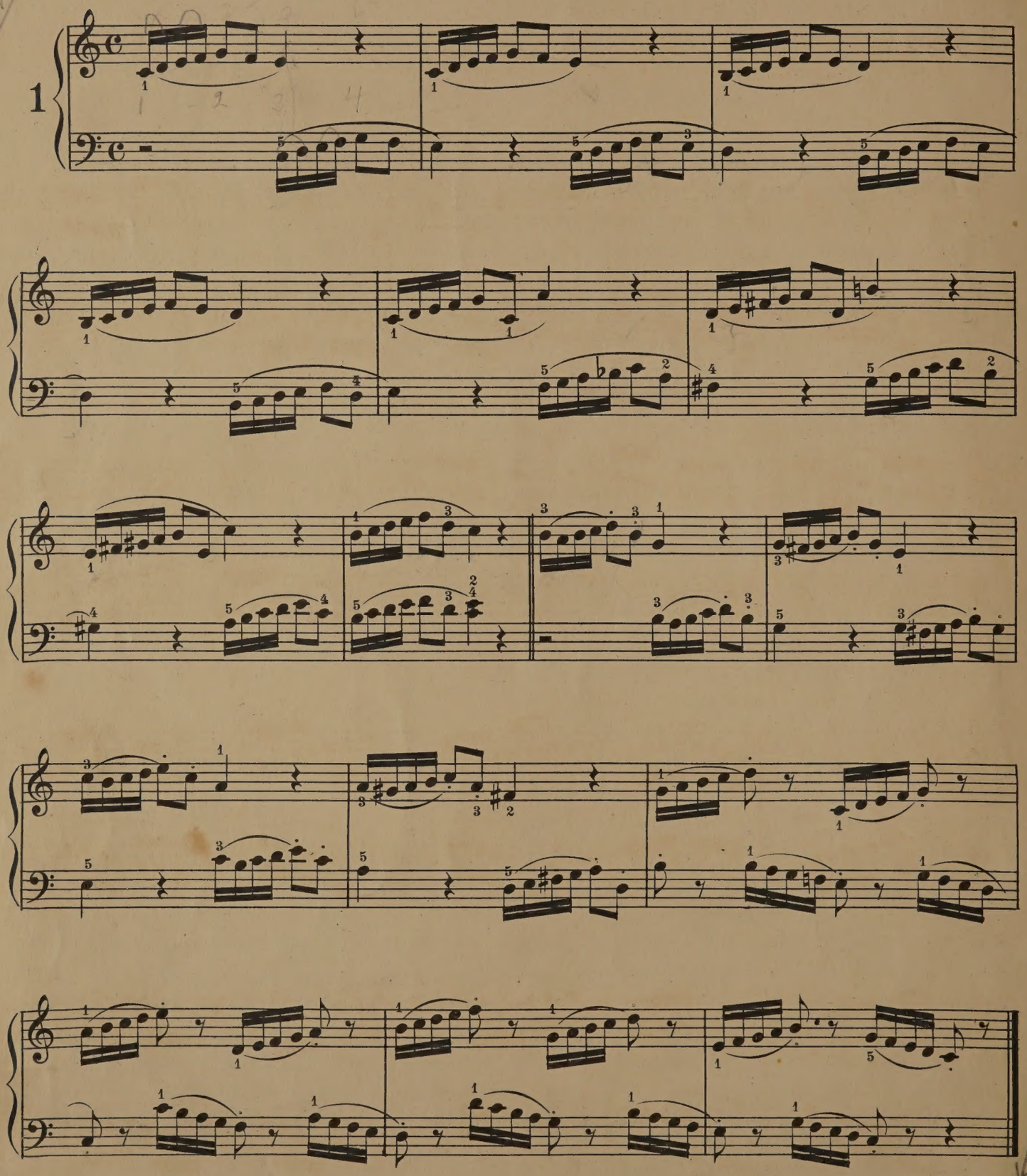
Die Bezeichnung der Fingersetzung ist immer genau zu beachten, um die Sicherheit zu befördern.

Das Tempo muss immer so gehalten werden, dass das Spiel bequem in guter Art gehen kann; in solcher Weise ist dann so lange zu üben, bis eine geläufigere Tonfolge erzielt ist, wie solche eben mit Natürlichkeit ermöglicht werden kann. Was vor, neben und nach diesen Etuden zu üben ist, findet man in meinem „Führer durch den Clavierunterricht," (Verlag v J. Schuberth & Co.) einem stufenweise geordneten Verzeichnisse von Clavier-Werken jeder Art.

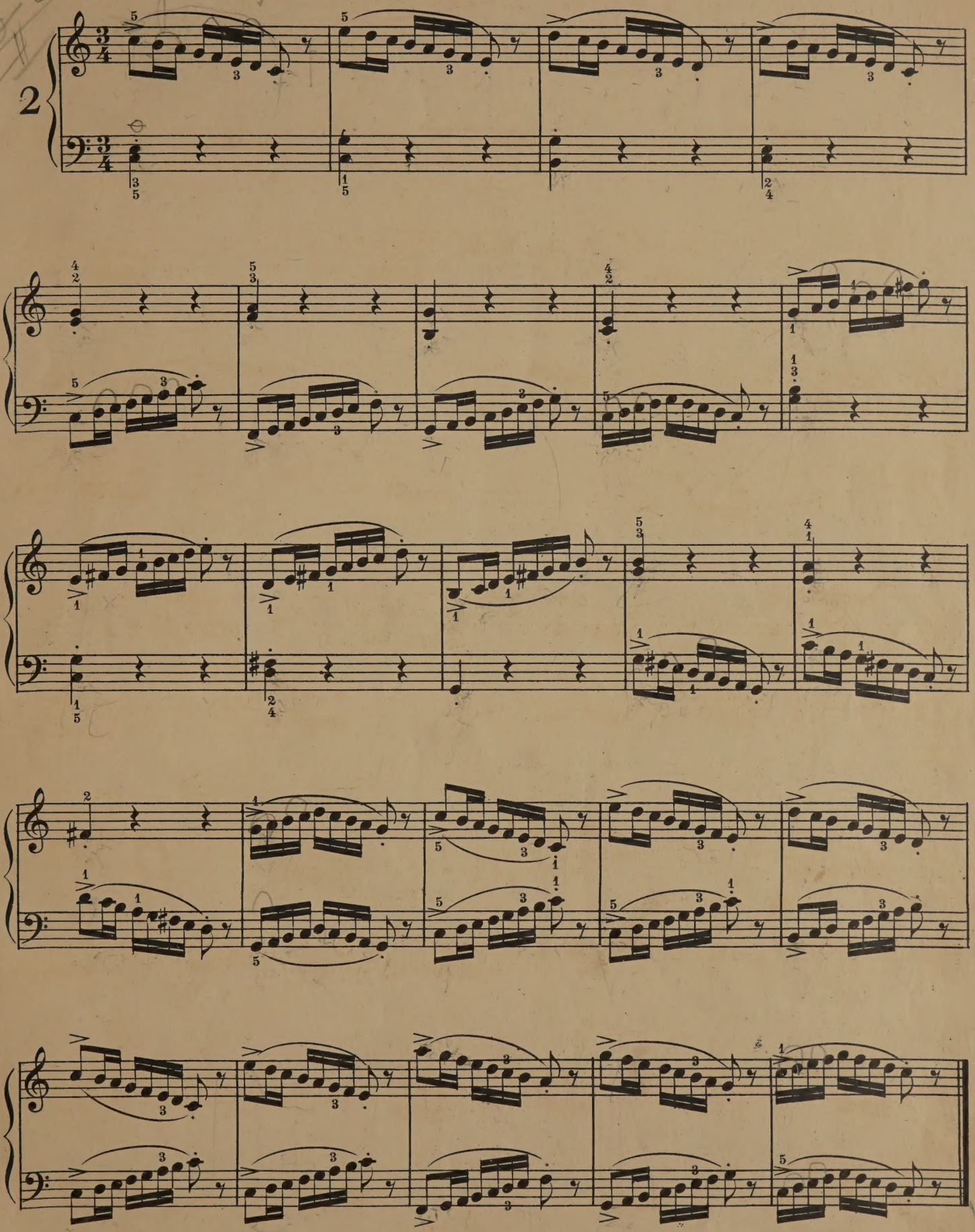
Louis Köhler.

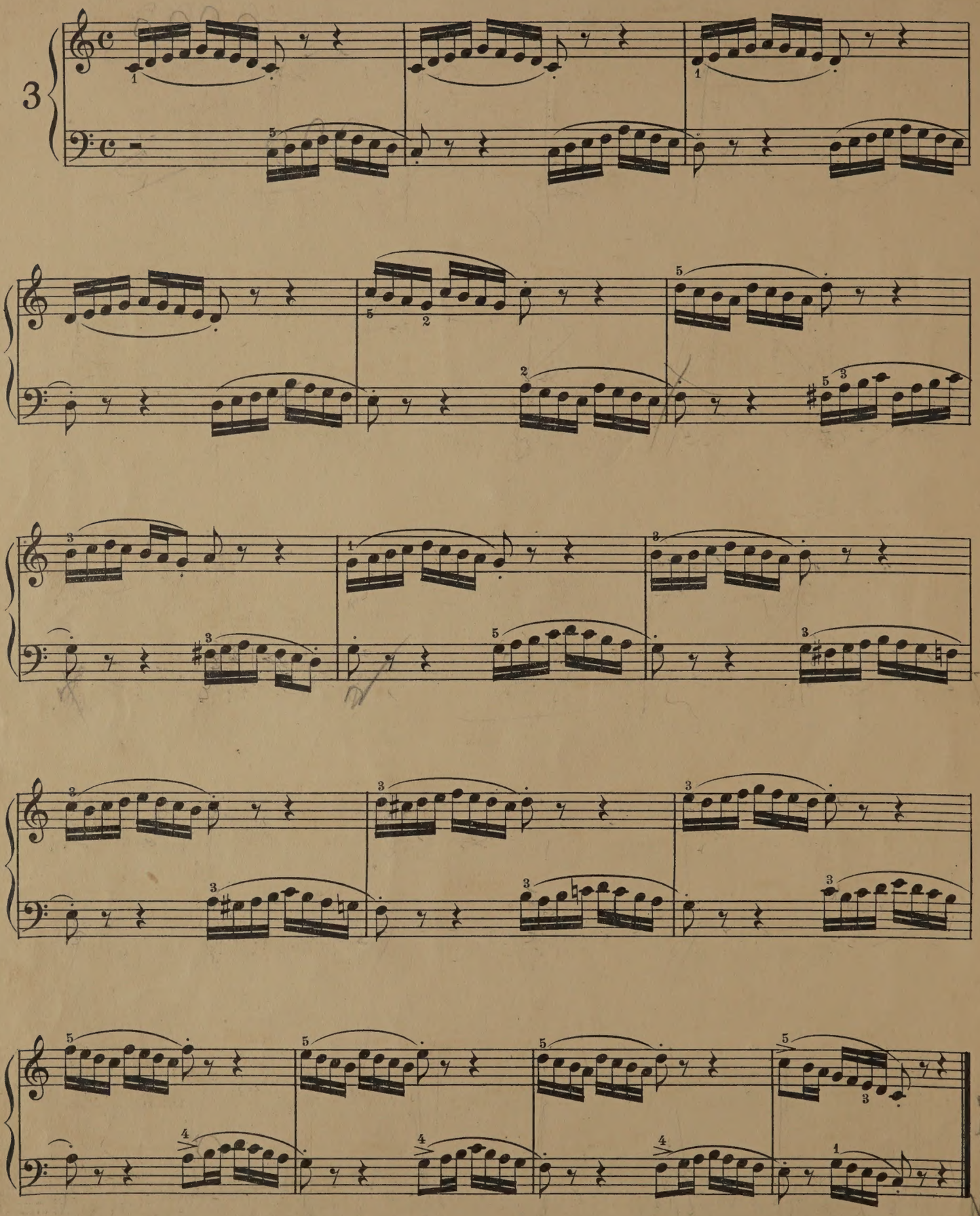
Twelve Little Studies.

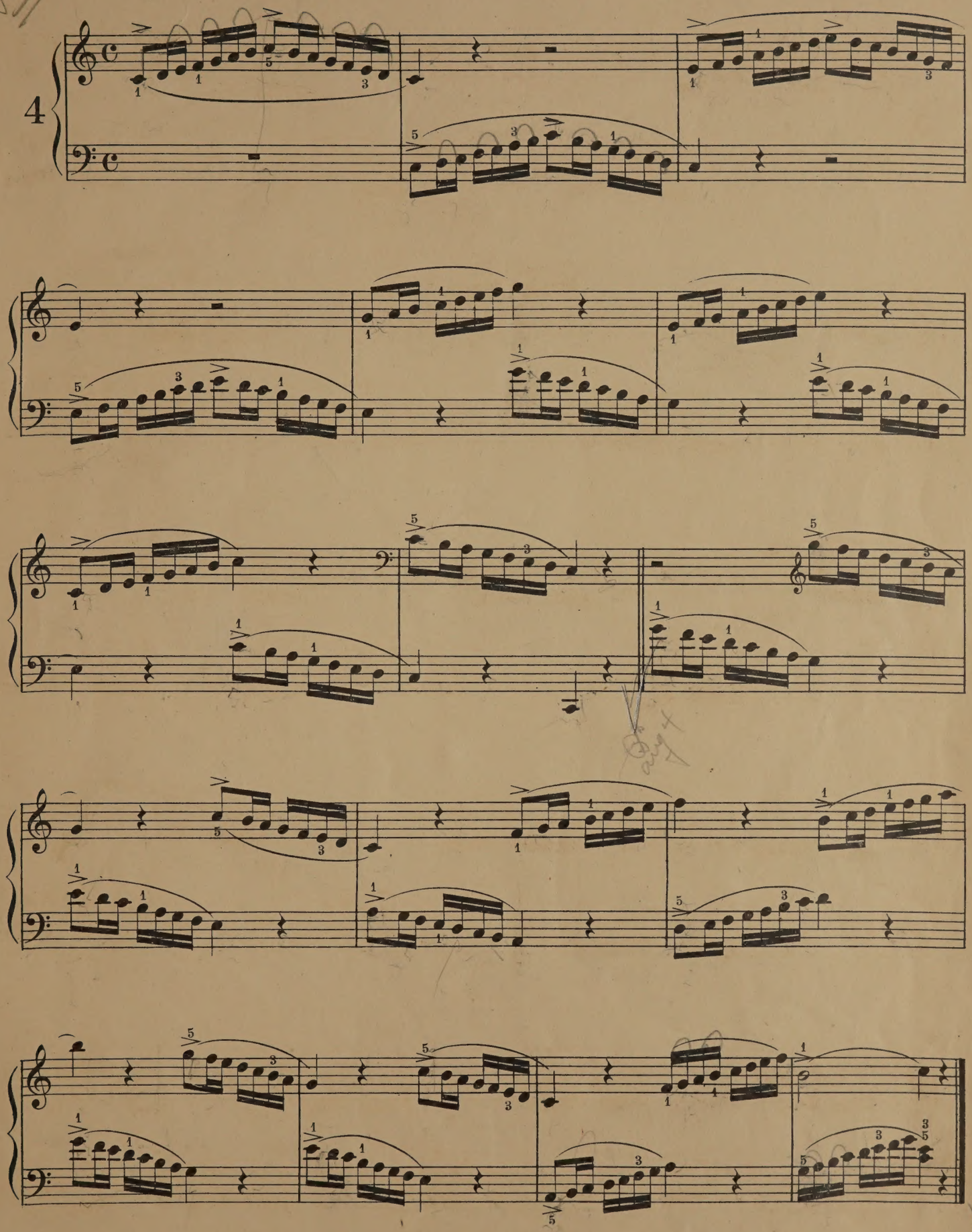
Louis Köhler, Op. 157.



Similar points in every measure
(1.) Pause on 1st accent
2. Staccato in left hand 1st half
3. Fingering.



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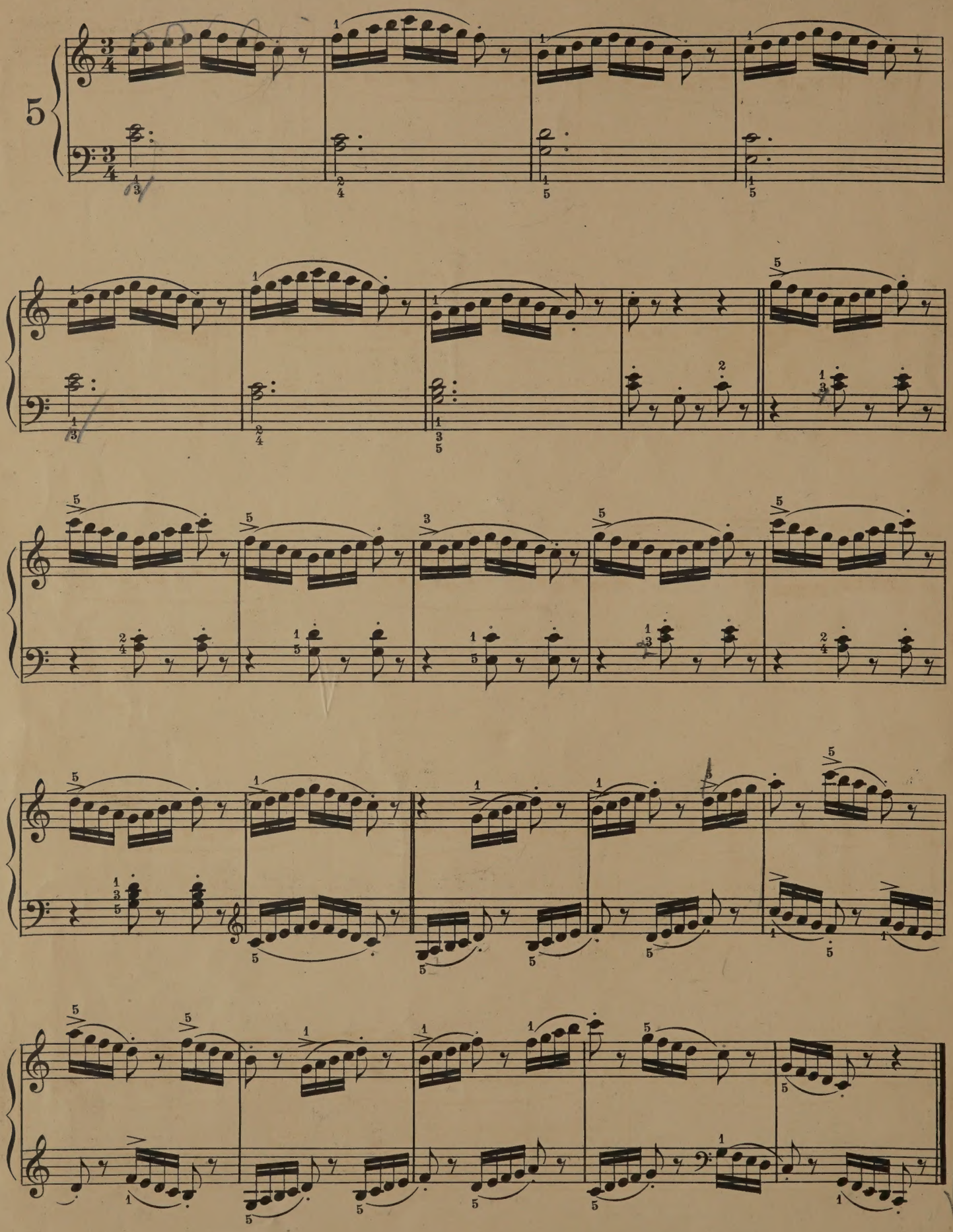

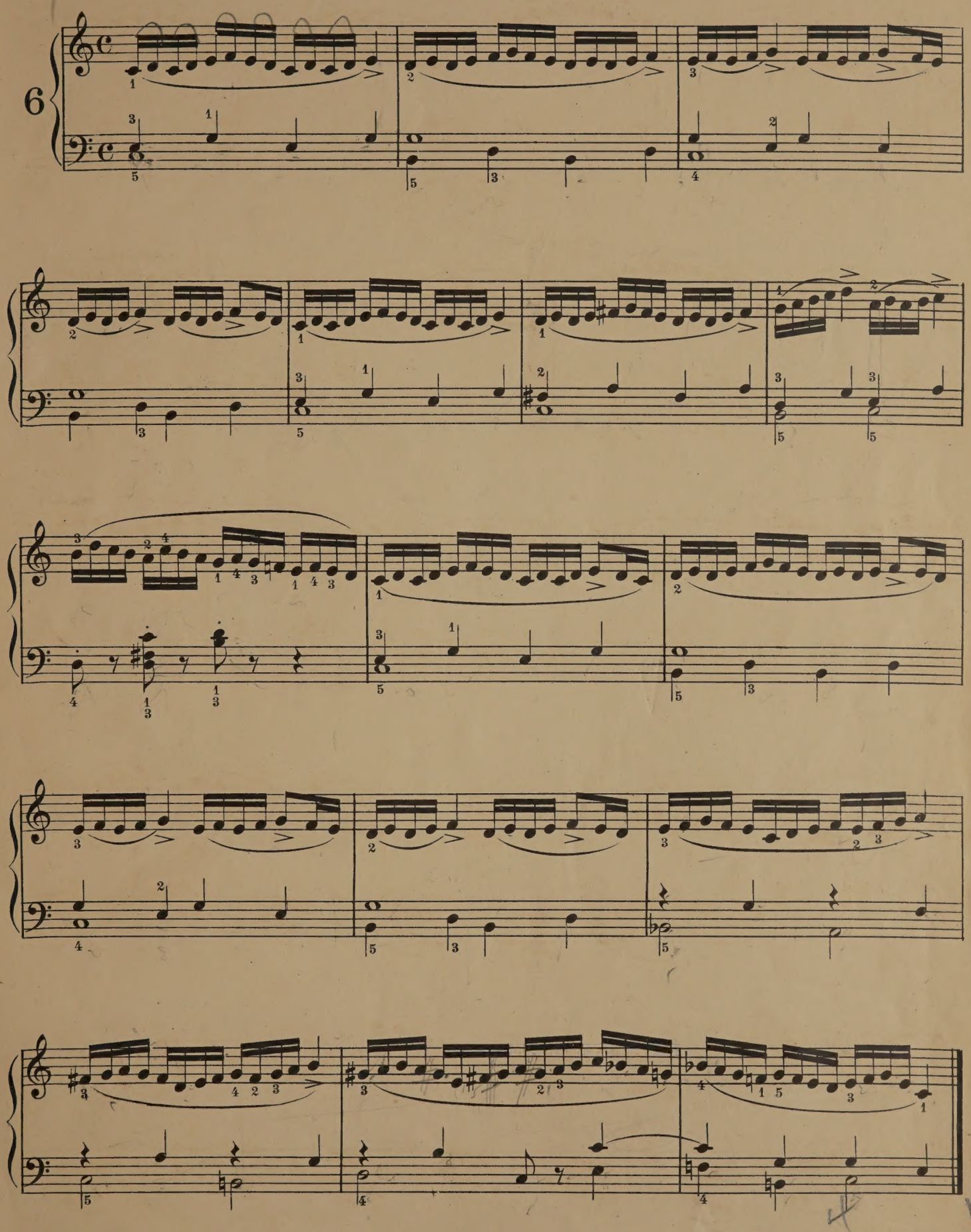
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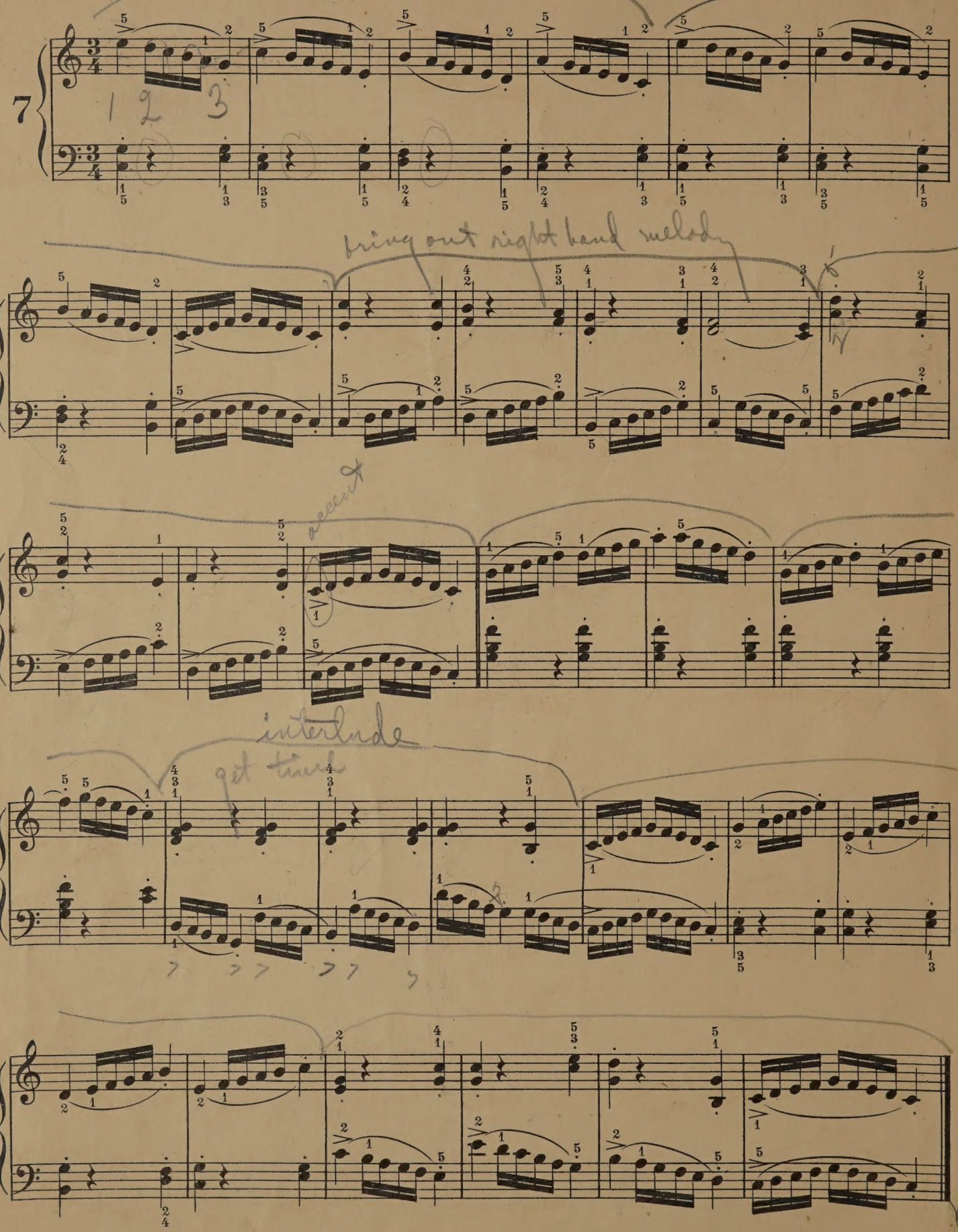
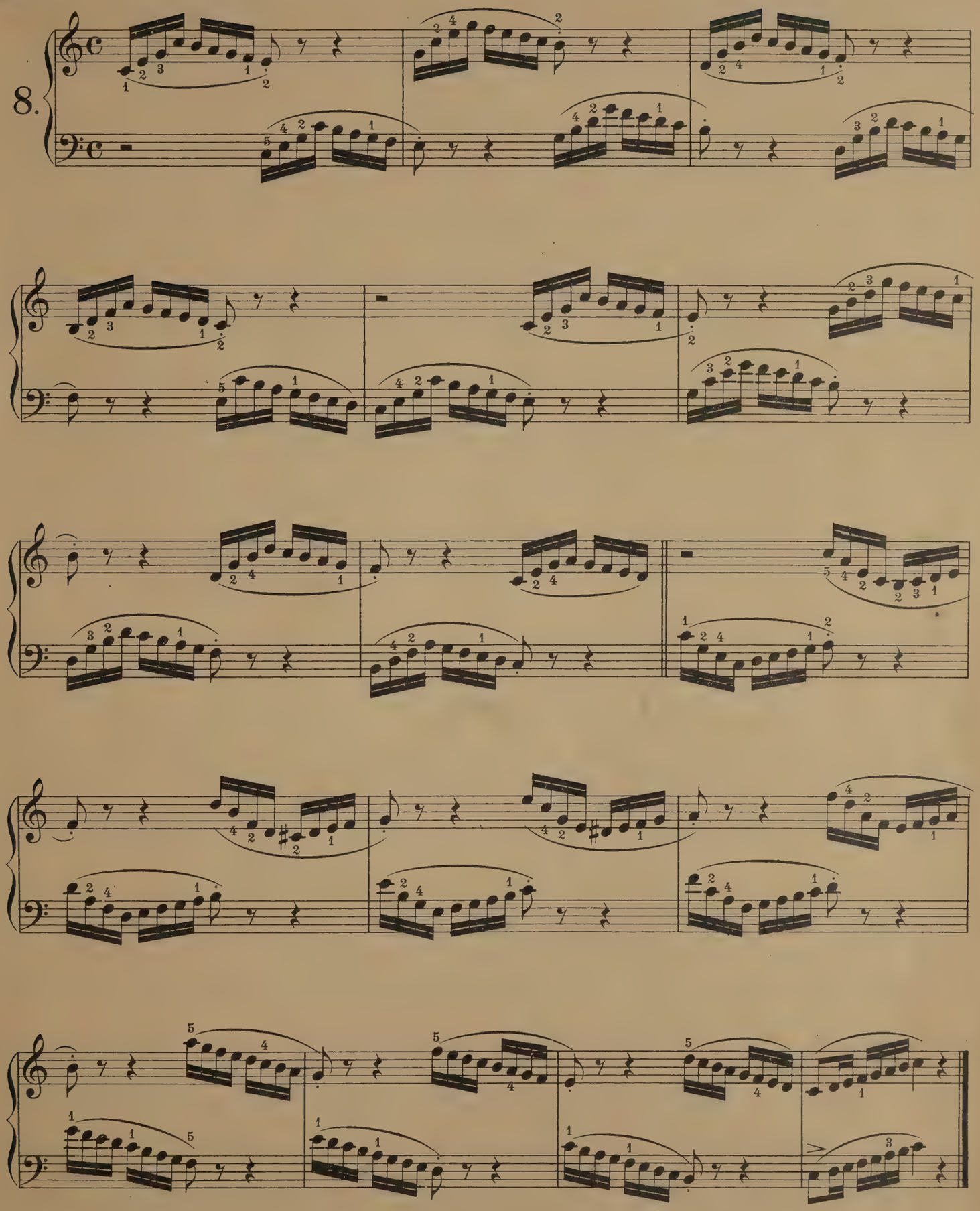

7
bring out right hand melody
accent
interlude
get time


8.

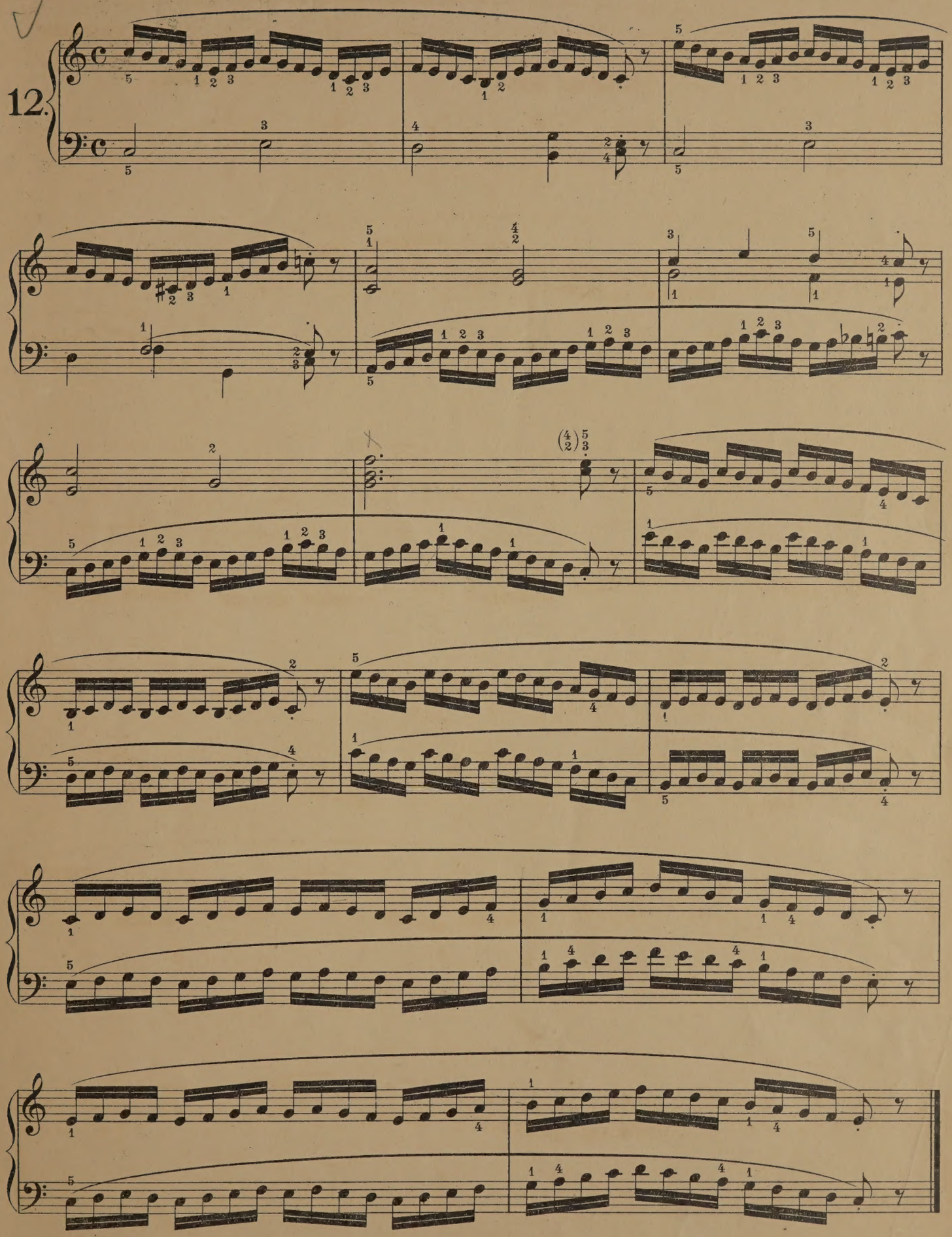
9.

10.

f

11.

12.



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